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LITERARY SUPPLEMENT.

LONDON : 5 DECEMBER, 1914.

BOOKS—FOR OUR SOLDIERS AND SAILORS.

MANY trades have had a hard struggle, since the war started, to keep their engagements faithfully and to carry on their business in anything like the normal way, but perhaps no trade which plays a great and, rightly considered, a quite essential part in the life and progress of the nation has made a braver fight against discouragement and dark prospects than the trade of books. All who are concerned in the making of new books—writers, illustrators, printers, binders, publishers, and booksellers—are hit at a time like this in two ways: in the first place an immense number of readers have little inclination to read of anything but the war, and in the second place there is too little money to spend on books at the disposal of those who do wish to read of something else and to think of something else. We know that the trade in books has been hit: we fear it will be hit harder yet, and we acknowledge that this must needs be so. At the same time we would again urge the reading public to keep one or two things steadily in mind. If the public treats literature fairly there will be no necessity for literature to go into bankruptcy.

First, let not the public believe that at this time it is under a necessity to maintain a pose of deadly concentration upon the war. It is humanly impossible, without sinking into a miserable brooding, to drive one's thoughts endlessly round a circle. We cannot healthily do without variety and refreshment. We must try to keep in touch as far as possible with our former pursuits and interests. We are not likely to forget the war for a moment: it is the great fact of our lives. Spontaneously it dwarfs every other interest and appeal. It would be foolish and wrong to protest against the involuntary and right absorption of our people in the fortune of our heroic soldiers and the need to hearten and help them. We protest only against those who consciously set out to be engrossed, who deliberately put all else on one side in the idea that thus they are behaving as a patriot should. These people should take their cue from our soldiers and sailors, who realise that distraction is necessary to keep up heart and efficiency. We print this week a letter from General Sir Desmond O'Callaghan, emphasising this point as a practical soldier. Distraction of some sort is absolutely essential in a camp; and there is a sense to-day in which all Britain may be regarded as a camp.

There is another point. Books cannot be regarded as a luxury in the sense that expensive wine and an evening at the theatre are luxuries. In the long run books are a necessity without which we could not live at all. We cannot wholly discard them even for a short period without suffering for it. They are a luxury in the sense that they are not physically indispensable, but they should certainly be the last luxury to be cut off the list of dispensable things. This consideration is enhanced by the two following facts. The first is that as an industry the publishing trade since war broke out has acted with remarkable courage and enterprise in its efforts to meet a very difficult situation. It has striven to keep the allied industries of book producing solvently active; and it has done this at great risk and with admirable resource. It therefore deserves all the support which the public is prepared to give to a trade which has honestly done its most able and utmost for itself. The buying of an occasional book is not a heavy price to pay when thereby we may avoid the dislocation of half a dozen skilled industries. The second point is even more fundamental. We should beware of cutting down our books not only out of regard for an industry that has won the right to some public consideration, but also out of regard for literature itself. We cannot in justice calmly write off our

debt to literature at a time when literature is most pressed to claim that the debt should be honoured. It is not necessary to amplify a contention we have repeatedly urged. "Books", Cowper says somewhere, "are not seldom talismans and spells". They are at any rate a large part of the inspiration whereby generations of civilised people have professed to live. We have now an opportunity to do something for literature—to insist, in a practical fashion, that books are not in quite the same category with the other luxuries.

We have already suggested that the reading public should at this time regard literature as our soldiers and sailors regard it—namely, as a necessary refreshment and relaxation. We come thus to the main point of this article. We have been invited frequently to help in providing our soldiers and sailors with suitable literature. We venture to append to this article a list of books which we consider suitable for purchase and distribution to the men of our armies and our Fleet. It will perhaps be objected that we have formed too exacting an idea of the quality of the literature required; but we cannot think that our soldiers and sailors will be grateful for nothing but the sketchiest and lightest fiction. Men in bitter and perpetual touch with reality are more likely to appreciate what is best and most permanently satisfying in current literature than what is merely smart and ephemeral. We have deliberately aimed at the best books we have been able to find in the publications of the season. We believe that our sailors will really care to read about the voyages of Captain Scott, and that our soldiers will really care to read of the great and simple career of Lord Roberts. This is more direct, more permanent and homely stuff for the fancy than much of the latest fiction. We do not suggest a sudden unloading upon the camp libraries of monumental history, official biography, philosophic or scientific treatises. Such contributions would be received with a very natural dismay and embarrassment. We merely suggest that, in addition to the good light fiction which will naturally occur to all purchasers without hint or guidance from the Press, there is also a number of good books not obviously eligible until they have been read and carefully distinguished from books of equal authority and weight, but which, unfortunately, have none of their human interest and excitement.

We suggest to the reading public the following practical method of squaring the support it owes to literature with its desire to help the men of the Services. Let everyone, according to his means, pick from the appended list of carefully selected books of the current season one or two volumes for his personal reading. Then let him send them to the Honorary Secretary of the Camps Lending Libraries, 22, East Street, Westminster, or, if he wishes to help the Senior Service, to 11, Victoria Street, where the Navy League are receiving literature for the Fleet. This, of course, is not the only way in which we can help. But the method has the advantage of contributing to meet two very pressing needs of the time in regard to books—the need of publishers to tide over a very critical period in the book industries and the need of the men of our forces for relaxation and refreshment. Here, then, without further comment or prelude, is our list:—

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dogged fighter and in his own character, just as later in his voyages, he found stimulation in the difficulties that arose. This book is a tale of unwearying strenuousness and unwavering courage. It was given to Scott to have to look death full in the face and to do so unflinching. Not the swift death of the battlefield with the blood up, but the slow, creeping thing while the senses are unnumbed and the body is in full vigour. There can be no greater test of courage. Fine as is the record of Scott's life, finer still is the tale of how he met death. His last letters, written when the end was near and reprinted in this volume, have their place in the annals of literature.

We all remember how, when the news of the death of Scott and his companions came through, an outcry arose in certain places against this waste of life. Was it worth while? people asked. Were the results commensurate with the sacrifice? The bare tale seems to us to supply the answer. On the side of advancement of knowledge alone Scott's expeditions were justified. He was the initiator and founder of Antarctic sledge-travelling. His discoveries were of great importance. The survey and soundings along the Barrier cliffs, the discovery of King Edward Land, the discovery of Ross Island and other volcanic islets, the examination of the Barrier surface, the discovery of the Victoria Mountains, and, above all, the discovery of the great ice cap on which the South Pole is situated—all these and more, as Sir Clements Markham, the initiator of the expeditions, has pointed out, are positive results. But had Scott's voyages been productive of no increase to actual knowledge, we still hold they would have been worth while. They were makers and testers of character. If Scott and his companions had to endure untold hardships, they yet tasted of life to the full. They lived intensely. Take this record of one of the members of the expedition: "I never thought of anything as good as this life. The novelty, interest, colour, animal life, and good fellowship go to make up an almost ideal picnic just at present."

In spite of its tragic sequel the story of the voyages is cheerful and heartening reading. What intense enjoyment they got out of things! Wilson with his team of dogs is particularly cheery. "One gets very wary and wide-awake when one has to manage a team of eleven dogs and a sledge load by oneself, but it was a most interesting experience and I had a delightful leader—'Stareek' by name—Russian for 'old man'—and he was the most wise old man. . . . I got to love all my team and they got to know me well. . . . Stareek is quite a ridiculous 'old man' and quite the nicest, quietest, cleverest old dog I have ever come across. He looks in face as if he knew all the wickedness of all the world and all its cares, and as if he were bored to death by them."

Then there are delightful stories of penguins and their ways, with which Mr. Herbert Ponting, the photographer of the expedition, by his lectures has done so much to make us familiar. And what can be more enthralling than the actual story of Scott himself as told in his own words? Here we have the work of no trained penman, deliberately registering impressions or heightening his effects with elaborate artifice, but the direct, straightforward description, charged often with intense emotion, of things felt and seen. What an unforgettable picture is conjured up by that tale of Oates! It has often been quoted before, but it will bear repetition again and again. "Oates's last thoughts were of his mother, but immediately before he took pride in thinking that his regiment would be pleased with the bold way in which he met his death. We can testify to his bravery. He has borne intense suffering for weeks without complaint, and to the very last was able and willing to discuss outside subjects. He did not—would not—give up hope till the very end. He slept through the night before last, hoping not to wake; but he woke in the morning—yesterday. It was blowing a blizzard. He said, 'I am just going outside and may be some time'. He went out into the blizzard and we have not seen him since."

GIFT BOOKS.

Kingsley's "Heroes." Illustrated by W. Russell Flint. Medici Society. 7s. 6d.

Next to the Christian romances of the Middle Ages, Kingsley tells us, there are no fairy tales like the old Greek ones for wisdom, beauty and truth, and for making children love noble deeds. They are all sunlight and sea; mountain and clear vision. There are things in the Sagas that strike deeper into the imagination and lurk in the mind more pertinaciously when the tale is told by virtue of their abrupt inconsequence and rude form. There is more splendour and more craft in the Eastern tales. There is more solid ethical stuff in the Roman "fabule." But we must come to Greece for luminous and balanced myths, which seem to show that perfection of form and manner was the Greek's inheritance from childhood. Kingsley had the loveliest tales in all the world to tell; and he tells them in the simplest and best of English. Kingsley's "Heroes" is now a classic of our tongue; and it is well chosen by the Medici Society to carry their fine and careful work in the producing of books. The printing and format of this book are excellent as ever. The illustrations are aimed not at the children for whom Kingsley wrote, but at the rather more sophisticated expositor. Many of them show delicate craft, equally in the painting and the reproducing.

"Ye Palmerman." By Arthur Tooth. Illustrated by Thomas Dornak. Fisher Unwin. 5s.

This is one of the most severely and beautifully presented texts we have seen this season. It brings the Middle Ages to a modern page, and sets the reader in tune with the simple and literal piety of a vanished age. We are at once in a land of quaintly terrible demons, of visions austere and innocently communicated and believed. It is a book we should really like to find and to open upon Christmas morning. The illustrations are completely successful in their conception and execution.

"Sailing Ships and their Story." By E. Keble Chatterton. Sidgwick and Jackson. 2s. 6s. net.

The sailing ship was one of the loveliest and also one of the most noble things, said Ruskin, that man has ever invented. Yet it is now almost a thing of the past, and in a few years there will not be a man alive who will know how a sailing ship was rigged. Mr. Chatterton is one of the surviving few who have not only this secret, but the knowledge of all other lore pertaining to all sailing vessels that have ploughed the seas from the Egyptian ship of 6000 B.C. to the latest yacht that has competed for the America Cup. He has rescued it from the oblivion into which it would soon have fallen; and from all sources of the ancient and modern world he enables us not only to follow his historical account, but to see for ourselves by means of one hundred and twenty-five illustrations what these wonderful vessels looked like in all their glory. For those technically equipped the nine plans furnish details of construction of the greatest interest. Mr. Chatterton tells us his history has been written primarily for the general reader, but he more correctly describes its real appeal when he speaks of the exciting pleasure which the yachtsman and sailorman, and all whose work or amusement acquaints them with the sailing ship and her ways, may derive from tracing the development of their ships. It is for them that the story will be most instructive and fascinating; but, truly enough, the general reader may thrill over such splendid drawings as that in colour of the frontispiece: a seventeenth-century warship in full sail, and of other famous vessels of the renowned ages of the Navy. In every way the book is worthy of its subject, and is as enthralling as it is accurate and learned.

"The Romance of the Sea." By F. Whympster. S.P.C.K. 2s. 6d. net.

The delight of this book is in its desultoryness. It wanders through the deep, casting a net for whatever, in fact or story, is strange or terrible. It opens a liberal ear to all the beliefs that men have had in monsters and in incredible things. Nelson said that "at sea nothing is impossible, and nothing improbable." We are willing to believe all that is dreadful of the depths of the sea, and we are disappointed rather than consoled when our author, who knows where his fact and fancy pass one into the other, assures us that the octopus able to embrace a man-of-war and pick off its crew at leisure was never really encountered. The truth, however, about the octopus as of other monsters and ways of the sea is daunting enough, as the reader can gather from Hugo's accurate and fearful tale. We need not go to the Kraken or the Sea Serpent to fill full the measure of our horror. Mr. Whympster has gathered richly of sailor's lore concerning the lights, phantoms, and rare creatures of the sea, and he has written a most absorbing book.

"Come Unto These Yellow Sands." By Margaret L. Woods. Illustrated by J. Hancock. Lane. 6s.

Mrs. Margaret Woods' elfin tales challenge a reflection as to how Dr. Johnson would have received them:—

"Come unto these yellow sands
And then take hands;
When you curtsied have and kissed
(The wild waves whist)
Foot it fealty here and there
And sweet sprites the burden bear."

Dr. Johnson's immortal comment upon this is possibly the most foolish saying ever uttered by a wise man. "Ariel's lays," says Dr. Johnson in his footnote, "however seasonable and efficacious, must be allowed to be of no supernatural dignity or elegance. They express nothing great nor reveal anything above mortal discovery." Seasonable and efficacious are certainly words which may be rightly used of Mrs. Woods' book. Her people, as Dr. Johnson said again of Ariel are "evidently of the fairy kind", and they live in a world which the eye of the eighteenth century never visited.

"Poppyland." By H. de Vere Stacpoole. Illustrated by Leighton Pearce. Lane. 6s.

Mr. de Vere Stacpoole is one of the most skilful of the modern fantasists. Some of these stories have an eastern colouring, which their illustrator has happily caught; but others can only be referred to the world which is entered through the looking glass. We have seen nothing in this kind so good as Mr. Stacpoole's story of the Queen of Hearts, or of the Pawn who was privileged nearly to sacrifice himself for the White Queen, since Lewis Carroll wrote. Mr. Stacpoole's work is fanciful and delicately finished. Nothing is drearier than sham eastern glamour and sham moonshine of the common run of modern romantic writing. But Mr. Stacpoole can flood his strange regions with a light which is not of nature and yet has nothing in it of the "spot" lime.

"Helen's Babies." By John Haberton. Illustrated by Carrie Solomon. Hutchinson. 6s.

This is a brightly illustrated edition of the classic story of mischief. There is a large body of literature given up to the potential powers for destruction and disturbance of the healthy child; but "Helen's Babies" remains the most exhaustive work of its kind. It is almost scientific in its demonstration that at no hour of the waking day or night is it safe to assume that young people are not able to surprise their elders.

"The Pied Piper of Hamelin." By Robert Browning. Illustrated by Hope Dunlop. Duckworth. 3s. 6d. net.

The illustrator has caught the breathless vitality and scamper of Browning's vision of old Hamelin; also its antiquity and legendary air. The tragic tale remains always a fairy tale. We have read versions and looked at illustrations of this story which sentimentalised the babies, presented the rats in the likeness of a nervous lady's nightmare, and invested the piper with an aura of the supernatural. We prefer the homely, pleasant way—full of fun and life—in which the tale is here presented. It is Browning's way, and the way of tradition.

"Rats!

They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats."

These are the things whence our illustrator here prefers to take a cue. The tragic sequel is very rightly discounted, as Browning discounted it in his homely moral at the close.

"The Pageant of English Literature." Described by Edward Parrott. Nelson. 6s. net.

This is one of the pleasantest and most sensible and instructive of books for an intelligent young reader. Mr. Parrott has adopted a method which, he believes rightly, has, above all others, the secret of inspiring a love for literature. It is to create an interest in the lives and personalities of the men who wrote the great books, and the times and circumstances in which they lived, and to illustrate them by reproducing famous pictures of artists who have been moved to produce these pictures at the same source of inspiration. Works of the best-known British artists, from Turner to some still living, are reproduced in colours; there are portraits in colours or black and white of famous men by contemporary artists, such as the portrait of Carlyle, by Whistler, or of Dryden, by Sir Godfrey Kneller; and so we get an art gallery of the imaginative and the realistic as attractive to the eye as it is effective to recall the past. Mr. Parrott's chapters on literature are no perfunctory notes to the pictures, but an admirably written story of literature from its origins through its great periods with Chaucer or Thackeray, and Dickens, and Tennyson and Browning. The youngest reader may follow it with ease, and the educated approve it for its design, the goodness of the writing, and the general effect of the whole

narrative. A more agreeable and wholesome book for a young reader with any degree of literary curiosity it would be hard to find.

"The Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche." Chatto and Windus. 5s. net.

It is so long ago as the sixteenth century that this famous tale of Apuleius was rendered into the English tongue by William Adlington. This version is presented once more to English readers who may delight in it not only for the fairy-like delicacy of the tale, but for the rich English of an older time and its delightful contrast with our present prose. The decorative art of Miss Dorothy Mullock enhances the fascination of the story itself with eight illustrations in colour, which in form and fantasy of imagination are harmonious with the gracefully grotesque subject-matter of the prose poem. Dr. W. H. D. Rouse writes an introductory note on the connection of the artistic creation of Apuleius with the immemorial folk-lore of East and West. The figures and incidents of the immortal nursery tales which have delighted for untold ages the parents and the children of all peoples, from India to the United Kingdom and the United States, are to be found here, and become an artistic whole by the conscious skill of the great man of letters: "Beauty and the Beast", "Bluebeard", "Cinderella", are blended by dexterous manipulation with the stories of Grecian mythology. Who would dispute Dr. Rouse's saying that of all the tales of the world this is the most beautiful and charming?

"Our Sentimental Garden." By Agnes and Egerton Castle. Heinemann. 6s. net.

A cottage on the Surrey hills, neglected, but a happy *trouvaille* for those with an eye to possibilities, is transformed into a delectable "little paradise on the hill", and becomes romantic, picturesque, and sentimental by being made the centre of the authors' affections and memories. This is the theme, familiar enough, in many "Garden Books", but always fresh and attractive when worked by such skilful hands and with such funds of reminiscence as those which have created the "Villino Loki" from the Surrey cottage. In conspiracy with the writers the illustrations of Mr. Charles Robinson in colour and black-and-white convey an impression of wide spaces, long perspectives, and spreading woods, which transport us from the Villino to the palaces of Italy and France and their villas and terraces. What is real, what is imaginary, is a pleasing perplexity for the reader to decide. And now the Villino is acquiring other memories, and the talk there is of other things than Loki the Pekinese, roses, bulbs and seedlings, and alluring garden plans. It has become a home for convalescent wounded soldiers, and a refuge for Belgian women and children.

"New Tales of Old Times." By W. E. Sparkes. Nelson. 3s. 6d.

This handsomely produced volume gives the stories of the saints Patrick, Columba, Aidan and Cuthbert. The tales are well told and there is a fine description of Patrick and his followers approaching the field in Meath where the Druids, with their harps and trimpans were celebrating the praise of Crum Cruaich, the great idol. As Patrick came near he and his followers broke out into the hymn afterwards known as Patrick's Breastplate:—

"God's might to uphold me,
God's wisdom to guide me,
God's eye to look before me,
God's ear to hear me,
God's word to speak for me,
God's hand to guide me,
God's way to lie before me,
God's shield to protect me,
God's host to succour me—

Against snares of demons,
Against all who wish ill to me,
Afar and near, alone and in a multitude".

"The Golden Age." By Kenneth Grahame. 19 Illustrations by R. J. Enraght-Moony. Lane. 12s. 6d. net.

The Golden Age is the age of Childhood; but there is nothing more difficult than to recall and reconstruct it either with pen or brush. What most of us recollect of it is quite the reverse of heavenly; and we seem to ourselves more like young savages than the trailers of glory Wordsworth celebrated. Children enact burlesques and ludicrous travesties of the very terrestrial happenings in their surroundings, and their imagination of these things is akin to that of primitive man, springing from pure ignorance. The humour arising from the close association of immature minds with the adult mind is the secret of a successful child book which is not a book for children—the adult would not look at it—but a book about children. This is the sort of book that Mr. Grahame and Mr. Enraght-Moony have combined to produce. Its gorgeous illustrations, its handsome form, its fine paper and type, are appeals to the adult, not to the child. Writer and artist alike transfigure the child fancies by their own, and imagine what is never in the mind of the child; but this is the very key to the interest adults have in books about children.

"The Vicar of Wakefield." By Oliver Goldsmith. Illustrated by Edmund J. Sullivan. Constable. 12s. 6d. net.

There are books for reading, books for illustrating, and books both for reading and illustrating. The "Vicar of Wakefield" belongs to the last class. Mr. Sullivan has illustrated the famous eighteenth-century story with the houses and gardens, the ceremonious ladies and gentlemen in their rich and elaborate costumes, and the quaint, rude rustics of that picturesque period, and reproduced exquisitely and accurately those exterior characteristics which time has blurred in the course of generations. The book is very large and very handsome, not apt for use by the reader with slippered feet on the fender; and yet he would be delighted to possess it, as he would turn to his humble volume with its scenes impressed on his memory, and to his greater delectation.

"The Duke of Wellington." By J. Walter Buchan. Nelson. 3s. 6d.

Mr. Buchan has written an excellent life of the Duke of Wellington, with a very spirited description of the Waterloo campaign. He describes Wellington after the great battle as riding into Brussels with his face hard and set. There was no elation of victory on it. War was always to him a grim business and a victory only less terrible than a defeat. And he had seen the list of casualties and had wept tears over his lost soldiers. The loss had been appalling: on the French side above 30,000; the Prussians 7,000; the Allies at least 15,000. "The finger of Providence was upon me," said the Duke, "and I escaped unhurt". Yet he was constantly exposed to fire throughout the fight. He watched every phase of the battle, and he was ever present where the fight was closest. "By God, I don't think it would have done if I had not been there!" The book brings home to the reader the altered conditions of modern warfare. It is conducted now on a grander scale altogether with a battle front of fifty or more miles. And the picturesque element has almost disappeared. Khaki has taken the place of the coloured tunic and the battle flags are gone. Greater battles are being fought than Waterloo, but the sights there will never be seen again—the last review of Napoleon's army with its colours, music and shouting; the charge of the Highlanders and the Scots Greys with the pipes skirling; and that wonderful cavalry onset of Ney's up the slope with the sunlight glinting on the sabres and the splendid uniforms.

"Memories." By John Galsworthy. Illustrated by Maud Earl. Heinemann. 5s. net.

Mr. Galsworthy is happy in his illustrator. She has caught just his sensitive, humorous and sentimental affection for the black, ungainly spaniel that descended upon him out of Salisbury. Her pictures, indeed, are better than the text. They give us the simple love of a human being for a funny dog, whereas in Mr. Galsworthy's text we too often come upon the trail of the professed humanitarian all round. Mr. Galsworthy creates the dog in his own image, like Maeterlinck, in "My Dog", unlike Mr. Kipling, whose sketch of Binkie is pure dog from first to last, and unlike M. Anatole France, whose terrier trots from the pages of M. Bergeret as the fullest and best portrait of a dog in modern literature. It is well, rather than evil, for this very pleasant book of Mr. Heinemann's that Mr. Galsworthy's illustrator has, in a sense, rescued Mr. Galsworthy's dog from Mr. Galsworthy. There is now enough dog in these pages to satisfy and delight all lovers of that excellent creature.

"How I Tamed Wild Squirrels." By Eleanor Tyrell. Nelson. 2s. 6d.

This has been written by a close and sympathetic observer of wild life in the woodlands. Clearly the author gave an immense amount of time and trouble to making friends with the little animals she now knows so well, and we are very glad that she has given the public this account of their ways and lives. To most people a squirrel is just a small but lovely beast whose bright eyes and bushy tail are to be seen in momentary flashes as it takes its rapid journey up or down the trunk of a tree or from branch to branch. Miss Tyrell, of course, knows much more than this. She knows, for instance, that squirrels differ from one another in character even as human beings. One, she has discovered, will grow bold and respond easily to well-made overtures of friendship, whilst another will remain timid to the end of the chapter. For anybody living in the country this is a book we can recommend. It will teach that a right interest in animals includes neither capturing nor harrying them, but involves a constant courtship.

"The Call of the Open." "Nature's Moods." Anthologies. Compiled by Leonard Stowell. A. and C. Black. 2s. 6d. net each.

Mr. Stowell brings in the spring with these delightful collections of verse with their genuinely artistic coloured pictures. It is a bold thing to place yet another series of anthologies on an already crowded market, but these two new books have an individuality of their own, and Mr. Stowell is so capable a compiler that the publishers' enterprise should be fully justified. The volumes will add to the reputation of Messrs. Black as the makers of beautiful books. Mr. Stowell has included in his elections several copyright poems. None of them are more

appropriate than Mr. Arthur Symonds' delightful "Wanderer's Song":

"Give me a long white road and the grey wide path of the sea,
And the wind's will and the bird's will, and the heartache still
in me".

Artist's Sketch Book Series. Edited by Martin Hardie, A.R.E. "Harrow", by Walter M. Keesey; "London at Night", by F. Carter; "Newcastle-upon-Tyne", by R. J. S. Bertram; "Windsor and Eton", by Fred Richards. A. and C. Black. 1s. net each.

The publication of books like this at a cheap price should displace the conventional and useless Christmas card. Here for one shilling it is possible to obtain a really beautiful book of permanent value in a cardboard box ready for packing. The feature of the series is the reproduction of pencil sketches, which artists have always found the most sympathetic and responsive medium. The publishers have successfully overcome the difficulties of reproduction, and the pictures in the books have the appearance of original sketches. The books supply the tourist of artistic sympathies with a collection of sketches that will mean more to him than the ordinary photograph.

"The British Army Book." By Paul Danby and Lieut.-Col. Field. Blackie. 3s. 6d.

Here is a book which should prove extremely popular. In the first place it is a concise and popular though carefully written history of the land forces of the British Empire, containing an extra chapter on the amphibious and ubiquitous Marines. Much of the information it contains will be found useful by every sort of reader. Particularly interesting are the details given in regard to individual regiments, the dates of their formation, and the deeds done by them in the past. The method which the authors have pursued has been to enliven their historical retrospect, which, by the way, goes back to Cressy and extends to the first months of the present campaign in France and Belgium, with records of heroism and a mass of lively and amusing anecdote. Their book, therefore, is both informative and bright, and it should inspire any British boy who reads it with a spirit of sane patriotism. The Territorials, Colonials, and Indians are not forgotten, and there are special chapters on regimental colours, the horses of the army, and regimental pets, as well as on our newest heroes of the Royal Flying Corps. The illustrations are excellent, and include a photograph of the entry of the Marines into Antwerp.

"Modern Weapons of War." By Cyril Hall. Blackie. 2s. 6d.

This is another book of topical interest, and deals with subjects which are mysteries to the majority outside the Army and Navy. The modern gun is, perhaps, the most perfect piece of mechanism in existence, but we certainly only began to understand its supreme importance when the products of the Krupp firm started to batter down fortifications which all the experts had declared impregnable. The bravery of men counts for much—in the end it may prove to count the most—but the engines of destruction which Mr. Hall describes are terribly liable to upset calculations. There is a picture in his book showing one of the Liege forts as it was, and another showing it after bombardment, and the page on which the two appear carries a lesson that scarcely needs to be explained. The chapters dealing with mines and submarines are also of importance and deserve careful reading. Honestly, we much prefer the romance of sword and bayonet, but for those who want to know—and all certainly ought to know—what modern war is like, this book is to be recommended.

"The Mastery of the Air." By William J. Claxton. Blackie. 2s. 6d.

"The Mastery of the Air" is a chronicle of the deeds of the aerial pioneers rather than a work entering into details of a technical and scientific nature. It is rather surprising to note that whilst the author gives an account of the 1911 circuit of Britain flight he makes no mention of the circuit of Europe flight which took place earlier in the same year and, if less romantic in some of its circumstances, must have been far more exacting. However, Mr. Claxton has only a very limited space at his disposal, and he has used most of it to the best advantage, aptly closing his book with a reference to the services rendered to the Allies by the British aviators. Readers, perhaps, might be reminded that though courage goes far in the air, scientific knowledge is almost equally valuable, but, of course, it is of the former that those for whom this record is primarily intended will like best to hear.

BOOKS FOR CHILDREN.

"Deccan Nursery Tales." By C. A. Kincaid. Illustrations by M. V. Dhurandhar. Macmillan. 4s. 6d.

"The Indian Story Book." Retold by Richard Wilson. Illustrated by F. C. Pape. Macmillan. 7s. 6d.

India has lately been laid heavily under contribution for tales and lore of her primitive years. These Deccan tales all come from the original Marathi. Their simplicity is well illustrated in a passage where inquiring youth is instructed in the advan

tages of piety: "Ladies, ladies, what does one gain by worshipping Mahalaxmi?" "Whatever you lose you will find", said the serpent-maidens from Patala; "and whatever you want you will get". The boy resolved that he too would worship Mahalaxmi. These stories are well worth rendering in the simple, pruned fashion of Mr. Kincaid. They will not take the place of the thousand-and-one in the children's fancy; but they are sometimes rarely beautiful in a way that children are hardly likely to perceive.

These Indian tales, retold by Mr. Wilson, are from the Ramayana and the Mahabharata. What most strikes the English reader is the echo in these Indian pages of European fancies. The bow which only one could bend is the bow of Ulysses. It is also the sword of the hero to which Siegfried had a title. All folktales are of one universal family, and all our celebrations of those we read last cannot avoid being chastened by the fact that they seem but echoes of those we read when imagination was young.

"The Frank Adams Book of Nursery Rhymes." Blackie. 1s. net.

All the most familiar rhymes are here—too many of them, alas! tending to fall out of the memory of a generation which hardly values these priceless jingles at their worth. The pictures are many, and entirely adequate. In this book we may range with a rowley powley gammon and spinach through rhymes to which the childhood of generations is indebted. These are the classics too august for particular authorship. They belong to the glorious company of Anon.

Dean's Rag Books.

No better books than these have been devised for children. They can be washed, and they cannot be torn. They are simple in subject and bright in colour. We are reminded by their pictures that children have always affected post-impressionist colouring, a feeling into which their elders have gradually been educated. No one can charge these rag books with irritating realism, or censure them with too faithfully respecting the conventions of light and shade. These things would be out of place in a rag book; and can safely be neglected. We know from the only possible test in dealing with children—namely, by actual experiment—that these books exactly hit the fancy of young people. They are to be had at all prices—ranging from sixpence to six shillings. Some of the later six-shilling examples are very attractive in their fluffy cloth. But purchasers may quite safely pick according to their means from Dean's rag library, and be sure of finding something suitable.

"Stories Told to Children." By Michael Fairless. Duckworth. 5s. net.

These stories, first published nearly ten years ago in "The Grey Brethren", now enjoy a separate existence in a volume adorned by several colour plates. They are sure to delight a big company of small readers by their combination of gay nonsense with graceful thought. When the Wicked Witch begins her plots with the remark that "any slow-worm knows" how much cats prefer mice to beautiful princesses, we are caught by her spell and must follow her to the end. Many such happy touches of originality sprinkle these chronicles of childhood's fairland, and it is clear that Michael Fairless had the rare power of telling stories which were humorously extravagant but refined by art. Our only complaint as readers is that the book is so soon ended, and we are bound to add that, as one side of every page is left blank, the volume has a somewhat deceptive appearance.

"Black Tales for White Children." By Captain and Mrs. Stigand. Constable. 5s. net.

This is a collection of stories translated and adapted from the Swahili language, and though many of them are said to be centuries old they have that air of freshness which legends preserve when they are only passed from mouth to ear. Captured, and confined between cloth covers, they still can appeal to us by their simplicity and originality. Many of them concern the dealings of men with birds and animals, and as we read here of the cunning of the hare it is easy to trace back to its African origin the ancestry of the American negro's tales of the cunning of "Brer Rabbit". Not a few of the stories will appeal to students of folk-lore even more strongly than to the ordinary nursery readers. Mr. Hargrave's black and white sketches are an attractive feature of the book.

"The Water Babies." By Charles Kingsley. With coloured illustrations by Margaret W. Tarrant. Dent. 1s. 6d.

This is a cheap edition of Kingsley's famous story, with eight coloured illustrations and black and white chapter headings. The purely satirical passages of the original, which relate to scientific questions, now obsolete and at all times quite outside the scope of the average child's understanding, and spoil the cohesion of the tale, are omitted. This is decidedly a gain; satire as a rule being either lost on a child, or if not lost, then harmful—and after all, "the play's the thing". The ornate cover and bright illustrations, clear print and good paper, make the edition an attractive one.

"Perez the Mouse." By Padre Louis Coloma and Lady Moreton. Illustrated by Mr. Howard Vyse. Lane. 1s. net.

"Perez the Mouse" will please children of six or seven as well by the engaging humour of its pictures as by the fresh fun and frolic of the little story itself. Perez, it seems, has long been a great favourite in Spain, and we see no reason why he should not become an equally popular personage in this country. The illustrations are truly fascinating, particularly those which show us "Miss Stilton, the governess", and "Ferocious mice, armed to the teeth".

"Lickle Tickle." By Jean Lang. Nelson. 2s. 6d.

One chapter of the book tells how Tickle was "naughty in church", another how she rode on a cow and fell off, and yet another how she was lost in a wood and found again. Really these adventures are too easy of accomplishment and lead to too little in the end. It is only in later life that we care to read of persons just like ourselves.

"The Dream Pedlar." By Lady Margaret Sackville. Simpkin, Marshall. 6s. net.

Here is a dream book for real children and for the grown-up child too. For the imaginative child who knows the bitter disappointment of a badly and inadequately illustrated fairy tale this book will be a joyous possession. The fairies really look like fairies—spun of gossamer and dewdrops, and the old woman really looks as if she lived in a shoe. The most modern child will find nothing to cavil at, for Lady Margaret is above all things modern, and her fairies and gnomes are precocious. The book is a delightful mixture of wisdom and nonsense, and the subjects range from a discussion of woman's intelligence to a plan for the slow boiling in ginger-beer of all ugly people.

"The Story of Peter Pan." Bell. 1s. 6d. net.

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Nearly everyone in this book is either a wealthy snob, an aristocratic snob, an intellectual, or—worse than all—a moral snob. Add to this a persistent sentimentality and one gets a far from agreeable mixture. The characters are, we hope, impossible. The book is written in a curious French-English, interlarded with verses of no discoverable merit.

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